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NO. 4.



H. L. Zifferer,

EDITOR AND PUBLISHER

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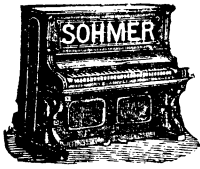
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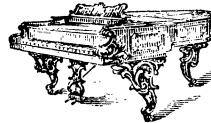
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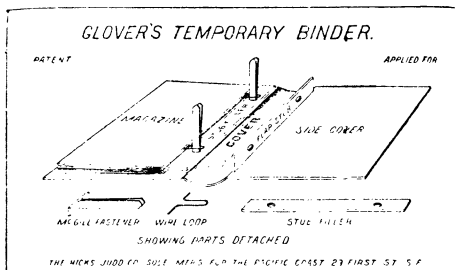
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California Musical Journal.

VOL. 2

SAN FRANCISCO, JANUARY, 1896.

No. 4.

The New Year, 1896, hardly seems to promise quite as much musically as did the one that is gone. Still the prospect is by no means gloomy. There are many prosperous though not particularly pretentious agencies as work for the encouragement of music lovers.

While we may have retrograded in the matter of instrumental, we have surely advanced in regard to vocal music. Tastes and pursuits fluctuate. Symphony is just now at the ebb while oratorio seems to be at high tide. At any rate the latter was as dry as the Red Sea when Moses crossed, before Mr. Howe visited Strawberry Hill and looking down sadly upon San Francisco was tempted of—well let us hope it was no one worse than St. Cecilia,—to attempt oratorio again in a city that had seen the Handel and Haydn Society galvanized into a temporary semblance of life so many times after it was dead enough to be buried.

The performance of "Elijah" on December 10th, was as good as any we ever had here, though of course it might have been better with longer preparation and more eminent soloists.

The revival of song was incidentally conducive to one of these deplorable, not to say criminal fizzes called a "Grand Festival Benefit" for charity, which some one ambitious woman (doubtless genius Mulier Nova), recklessly undertook and thereby added another to the already sufficiently long list of financial failures, which serve to disgust the charitable press and public with further appeals to their benevolent impulses.

Just as mendacious mendicancy is doubly criminal in robbing the source of supply upon which those who are really needy must rely, by cheating the benevolent, and hardening their hearts, so we think "the management of this aforesaid Festival Benefit" is open to the hearty execration of all

right minded people who are acquainted with the inner history of this disgraceful affair.

Although, owing to the Tar Flat invasion for dramatic purposes of our only Grand Opera House, we could not hear the singers which Abbey and Grau might have brought us. The Bostonians delighted us for five weeks and allowed us to witness the first performance of Oscar Weil's remarkable "War Time Wedding, one of the most creditable compositions ever written in America.

Ysaye the great violinist, besides given a series of superb concerts became so popular that we talked of planting him, in Oakland, in a conservatory! He however escaped. His name though, is kept green by somebody in San Jose who fiddles with horse hair and strings and says Ysaye told him how.

We have had some notable visitations during the year. Some good and some open to question. Of the latter we regard the evangelistic presence of Mr. W. L. Tomlins who came here ostensibly to preach his gospel without money and without price, but whose disinterested zeal we suspect was largely actuated by a desire to sell his books. Although we don't like Tomlins and his methods, assumptions, etc., we accord him the merit of suggesting to the school children that they sing rather than yell, as they've so often been exhorted to do by some of their former drivers, who seem to estimate music as a mere matter of bulk.

Musin, who used to be a great favorite here gave several concerts last month, which were very poorly attended, and the violinist sailed "out into the West where the singers dawn" with becoming regret not so much for leaving us, but for having come here at all.

The managers of the Columbia Theater seem not to have given poor Musin the whole benefit of

their customary prowess in making engagements successful. He was their only failure since they took that theater.

The Carr-Beel Pops continue their ceaseless recurrence. But as a contemporary points out, they persistently avoid anything that might suggest the existence of any other than the German School of Music. Signor G. Minnetti however has presented programs which have shown the bigotry of such musical superstition. Many of his admiring auditors being thereby enlightened and delighted with the charming specimens of Italian Chamber Music he has produced. He promises to be heard from again.

The Concerts given at the Mark Hopkins Institute of Art during the year were remarkably successful, artistically and financially—great credit is due to Henry Heyman under whose able direction all the Concerts were given, and whose untiring energy and zeal have made these Concerts exceedingly popular.

The sudden and untimely death of Mr. J. H. Rosewald, removed one of the most prominent of our local musical leaders. Signor Eugenio Bianchi and his wife also died during the past year; and the veteran Stephen Leech, another old opera singer, passed away at a ripe old age, as did Herr Charles Gaffrie, the violinist, so well-known here for years.

Next month we are promised a visit from the pianistic chrysanthemum Paderewski, who beside astonishing musical devotees, will fairly paralyze the female contingent, who belong to a sex which seems particularly susceptible to the music Pad chews out of a piano. There must be something hysterical about his performances.

We are also promised Sauret, who was here twenty years ago, and Oudricek, a new star, with Paderewskian opulence of hair, who will rival the triumphs Ysaye achieved with the violin.

Mr. Otto Bendix gave us the most ambitious and interesting series of piano recitals with which we've been formed.

We have lost several eminent musicians besides those who died. Mr. Herrman Brandt, the violinist, has gone to a wider field, as did the noted Fritz Scheel.

A Few Practical Harmony Lessons.

ARRANGED BY F. J. ZIFFERER.
(Copyrighted)

In twenty-five years of experience in teaching we have met comparatively few students who had any practical knowledge of Harmony. Although many teachers have urged the importance of this very essential branch, either from lack of time or

interest, but few have any success in this branch of tuition.

In our own practice we have found that the formation of a few pleasing chords and modulations is about all the average pupil cares for, or will learn.

In the following we do not claim to bring forth anything new, we simply want to aid those who desire to get a knowledge of chords and their connections on the pianoforte, but have not the time or opportunity to go through a regular thorough course of Harmony which every student of music nowadays ought to do in order to become a good musician and proficient in his work. Music without the study of Harmony is like the learning of a language without its grammar.

First of all, what is harmony? It is the knowledge of chords and teaches how to construct and classify them; their relations to each other and the art of writing progressions of them grammatically. The distinction between Harmony and Melody may be illustrated by these two lines — | .

Notes written sequentially form melody and may be likened to a horizontal line, while notes which form harmony being written perpendicularly to be sounded together, resemble a vertical line.

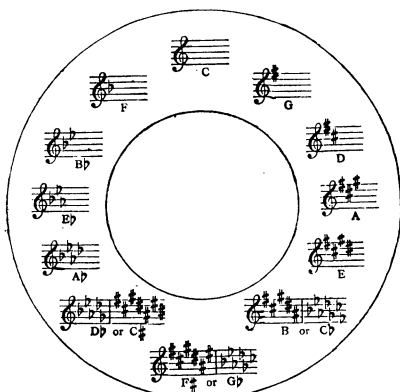
The foundation of all modern music is the scale or ladder of sound pitch. It is a subdivision of the interval we call an octave into seven smaller intervals, of two series which we call whole-steps and half-steps—as they differ from each other in this proportion. These steps, starting from one, which, being the position of the base of the scale or ladder, is called its key note; count up to the eighth thus: step—step—half-step—step—step—half-step;—thus making whole-steps between all but three and four and seven and eight of the scale. The white keys of a piano form the scale when base or key note is C. If all the white and black keys, are sounded in their order they form a sequence of tones called the Chromatic Scale; but only because it is a sequence of intervals of pitch which being all alike, having no distinctive features, and no key note has therefore no right to be so called.

The real scale first described is called Diatonic, in contre-distinction to the "Chromatic."

A glance at the piano will show that there are seven different white and five black keys, each of which may be taken for the base or key note of the scale. There may therefore be twelve places to locate or begin the scale—not twelve different scales. The scale of C, the white keys of a piano, occupy the staff upon which music is written. The seven letters are given as names to those keys and to

their positions upon the degrees of the staff. When the scale is to be placed upon any other key note, its intervals will not fit and an occasional black key must be used. This however, can always find some unoccupied letter by which to be named in the alphabetical sequence, which letter order must be preserved, and if the vacancy is below, the key needed will be called its sharp. If above, its flat, of course.

The following diagram will illustrate the different clusters of substitutions which we call signatures and are reliable as such because no two locations of the scale require the same "signature."



The number of "flats or sharps" in a signature differ from those in another least between two key notes a fifth apart, as will be seen in the diagram or "Quint Circle," because the semi-tone intervals in the scale are that far apart.

For a better explanation of this idea of the transposition of the scale, we will present our readers with a scale gauge in our next issue with which they can prove it for themselves.

Peter Popoff, a Russian youth of twenty years, just arrived from Odessa, makes the walls of the Greek Cathedral vibrate with a basso profundo voice of a wonderful volume, power and purity. If this modest country lad were taken in hand by an operatic impresario and taught a bass role in one of the grand operas, he would have few, if any, rivals, so easily would he outstrip all his competitors.

W. I. Batchelder, the organist of St. Joseph's Church, has resigned his position and is at present in Los Angeles on a wedding tour with his new bride, Miss Edith Johnson, the pianist, who is well known in musical circles of this city and Alameda.

Local Items.

Another Pianist Club has been formed which is called "The Ensemble."

Miss Marie Millard, daughter of the late composer Harrison Millard, is singing in the East in light opera successfully.

Herold Kayton, the violinist, has organized an orchestra in connection with the Central M. E. Church, in San Francisco.

There is talk of starting symphony concerts again Adolph Bauer of the Tivoli, J. Hamilton Howe, August Heinrichs, John Macquart are mentioned among the promoters.

The new choral society, recently organized under the leadership of J. J. Morris, has adopted the name Mendelssohn Club. Charles H. van Orden was elected president.

Miss Anna Miller-Wood of this city has been engaged by the organist Arthur Foote at the First Unitarian Church in Boston. California singers seem to be in demand in the East and Europe.

The Andrew Bogart quartet, which consists of Mrs. Oliver Reed, Miss Berglung, the Misses Bogart and J. M. Robinson, basso, are touring in the interior. In some of the larger cities they met with fair success.

Rev. C. O. Brown began a new series of lectures at the First Congregational Church on the general theme, "Jesus, the Soul of the World's Noblest Music." The proposed addresses on the great composers will be partly biographical and partly illustrative of the religious characters and conceptions which inspired their immortal productions. The special themes and dates are as follows: December 15—Introductory, "Christian Hope and Christian Song" (A. D. 1-1896). December 22—Handel, "The Oratorio of the Messiah," Christmas selections (1685-1759). December 29—Haydn, "The Oratorio of the Creation," New Year selections (1732-1809). January 5, 1896—Beethoven, "The Oratorio of Christ on the Mount of Olives" (1770-1817). January 12—Mendelssohn, "The Oratorio of Elijah" (1809-1847). January 19—Spohr, "The Oratorio of the last Judgment" (1784-1859). The choir, under the direction of Mr. Samuel D. Mayer, with the fine organ of the First Church, will each evening render selections from the composer whose life and work are under consideration.

Pacific Coast Echoes.

Santa Rosa.—A successful rendition of the cantata "Queen Esther" was given by home talent under the able Musical Director, J. Wesley Wilkins, of San Francisco, at the Athenaeum last night. The choruses about one hundred singers clad in fine Oriental costumes have been well trained. The solo parts were in the hands of skillful singers, each of them did their utmost best. Some of the situations presented beautiful tableaux. The cantata was repeated the next night with the same success and another crowded house.

Oakland.—Mrs. H. E. Wiley, once noted as a concert and choir singer, died December 6th, and was buried in Mountain View Cemetery of this city.

The Mills College Conservatory of Music gave its semi-annual concert at the college last night before a select audience. The following programme was rendered:

Morning song—Hugo Jungst, Choral class; Polonaise—Hans von Bronsart, Miss Alberta Cressey; Aria from "Cosi fan Tutte"—Mozart, Miss Mabelle Gillman; Valse caprice, op. 13—Ludwig Schylte, Miss Selma Anderson; "Elsa's Dream"—Wagner, Miss Grace Gilbert; (a) "Feldblumen"—Strauss; (b) "Bergesquelle"—Hans von Bronsart, Miss Marie Robbins; (a) "The Sandman," from "Hansel and Gretel"—E. Humperdinck; (b) "Thou Fairest Vision of My Soul"—Lassen, Miss Sydnia Bernard; (a) "Pilgrims' Chorus," (b) Romance from Tannhauser—Wagner-Liszt, Miss Jewell Spencer; "Dream of Love"—F. Liszt, Miss Persis Coleman; (a) "Dreams"—Wagner; (b) "I'll Not Complain—Schumann, Miss Mabelle Gillman; Impromptu, caprice, op. 97—Kullak, Miss Ada Story; Cantata, "The Birth of the Opal"—Carl Reed, Choral class; Violin obligato, Miss Edith Crafts.

After the concert the audience, in which were many San Francisco people, was served with refreshments. Then followed a visit to the art gallery.

A handsome token of gratitude was presented to Mr. D. P. Hughes by the members of the Oakland Orpheus Male Club, and another by the Unitarian church board of trustees, on the day of his twentieth wedding anniversary.

San Jose.—A very interesting students' recital took place at Miss Drews' music studio, Minna

Building, Dec. 6. Miss Stella Graham, Miss Nellie McKiernan and several others played in a very artistic manner.

Charles E. Parkman, a well known talented musician and composer and member of the Musicians' Union, died December 5th. The deceased was very popular on account of his genial qualities. A large circle of friends and acquaintances mourn his loss.

At the first graduation recital of Kings Conservatory which took place December 6th, difficult classical selections were rendered in a praiseworthy manner by Misses Hazel Park, A. L. Schroeder, Minnie M. Gerichs and others. At the second recital held December 13th, Misses Shelley and Sweigert carried the honors of the evening. Their performances on the piano were exceedingly clever and refined.

Martinez.—The Grace Church Musical given at the Opera house last Thursday was a grand affair. Everybody who could turned out to hear Miss Marion B. Taylor, (just returned home from three years' study in Europe) sing. The applause at her first appearance and after every song of hers was immense. Her voice is not strong, but sweet and well cultivated. The other participants in the concert were the members of the Philharmonic Orchestra, Mr. and Mrs. Max Blum, Miss Lorentzen, Dr. Hale, Mr. A. J. McMahon and Prof. Bartlett, who all did well. Special mention is due Mrs. T. A. McMahon, a most charming and accomplished lady who acted as accompanist during the evening in a highly satisfactory manner.

Fresno.—Moses Mendelssohn Meyer, the pianist, who left Fresno on the closing night of the Catholic fair, two weeks ago, without the formality of saying goodbye to his friends, having borrowed jewelry to the value of \$500, for an evening's concert, returned yesterday with little to say regarding the awkward hiatus in his professional career here. He claims, however, that his friends are satisfied, and this being the case, the necessity of explanation elsewhere is evidently removed from his mind.

The Barton Opera House was well filled with an appreciative audience to witness the production of the charming cantata, "Esther, the Beautiful Queen," which was given by Fresno amateurs under the leadership of Mrs. D. W. Swain. Mrs. Swain deserves a great deal of credit for bringing her company of amateurs up to such a high state of excellence, and for the splendid manner in which she conducted the cantata. The choruses were especially well drilled and would have done credit to a professional company.

The Board of Education had quite a squabble over the music in schools. A committee reported a plan for the introduction of the new music system into the schools, outlining the work for each grade. Professor Heaton called attention to the fact that the work laid out for a certain grade, according to the report, had already been thoroughly learned by the grade and that it was ready to go on with higher work.

It appeared that the report of the committee had been made by the agent who had sold the charts and books for the new system. Mr Church considered the agent's opinion in the matter was conclusive, but Trustee Cummings replied in a very decided manner that the agent, Fred Campbell, knows nothing about music, whether he claims to or not. "Nor do I think," continued Mr. Cummings, "that this board should be guided in arranging the course of study to be pursued in its schools by a book agent." Professor Heaton remarked: "Mr. Campbell himself told me that he knew nothing about music, although he was selling charts and books in that line."

Church had nothing more to say in the matter under these circumstances. The board then decided to have Mr. Dymot, the teacher of music in the schools, consulted before the next meeting.

Miss Mabel Rocha made her first appearance on She stage Friday evening December 27, 1895, in "A Celebrated Case," playing the part of Adrienne. She was surrounded with a good support. Rosella La Faille played the difficult role of Valentine and Mayme Heffion appeared for the first time in the part of Madelaine.

Grass Valley.—Mrs. Renfro's Pupils' Concert proved an artistic success and a delight to those who attended. Mrs. Renfro was in her happiest moods and her voice was pure and distinct as ever; her singing was excellent and especially her duet with Miss Mildred Wilhelm. The two ladies were called out several times and they deserved every call. The Knickerbocker Quartette was splendid and the solo singing by the different members of that organization was highly creditable to them. Miss Lulu Wilhelm was the pianist of the evening and performed her part admirably.

EASTERN NOTES.

Carl Fisher, an Eastern music house, offers a prize of one hundred dollars to the leader who has the largest number of Band or Orchestra Arrangements in his Repertoire from Carl Fisher's Catalogue.

The Ohio Music Teachers' Association holds its next meeting in Columbus on December 26th, 27th, and 28th. An address of welcome by Rev. Dr. Washington Gladden will be made and a programme of interest and value has been provided.

Eastern Items.

The first Sunday evening popular concert was given at the Metropolitan Opera House, Sunday, November 24, with Mme. Saville, M. Plançon, and Herr Ondricek, the famous Bohemian violinist, as soloists.

Ondricek made a tremendous hit. He played first the Andante movement and Finale of Mendelssohn's Concerto, and for a recall, Wieniawski's "Legende." His other selection was that weird and fantastic creation of Paganini, "The Witches' Dance." His execution and technic is little short of marvelous, and he was compelled, after coming out and bowing his acknowledgements several times, to respond to not one but two encores.

M. Plançon's appearance was the signal for a perfect storm of applause. He was in superb voice and sang the aria of "Don Carlos" by Verdi magnificently, and in response to overwhelming applause, "The Lost Chord," which the audience always expects. His second number on the programme was the "Air du Chalet" of 'Adams, and then, of course, as an encore, "The Two Grenadiers, which is to Plançon what "Home Sweet Home" is to Patti—the audience always insist on having it, and they invariably get it. The ovations this handsome basso receives are enough to spoil half a dozen prime donne. M. Plançon is without doubt the most popular singer we have had of late years with the single exception of Jean de Reszké.

The orchestra under Herr Seidl rendered the following programme: "Grand Polonaise," Liszt. Prelude to "Ratcliff," Mascagni. Nocturne from "La Navarraise," Massenet. "Dreams," Wagner. Overture, "Bohemian Carnival," Dvorak. The Polonaise was not as good as it might have been, but the Prelude and the Nocturne were both delightful, and so was the Dvorak number. A word of praise is also due to the accompanist, Mr. Amhurst Webber.

Herr Rafael Joseffy, who has not been heard here for several years, will play at one of the Symphony Society concerts this winter, and later at one of the Theodore Thomas concerts, which are to be given at the Metropolitan Opera House in March. Those who have never had the opportunity of hearing this talented artist have a rare musical treat in store for them, and the return of Joseffy to the concert stage will be hailed with delight by all lovers of good music.

Paderewski played his now famous Polish Fantasia at the first concert of the New York "Opera."

Foreign Items.

The Richard Wagner Museum is at present placed in the villa of Fritz Reuter at Eisenach, in Germany.

M. Massenet is at work on a new opera entitled "Visionen" in which the singers and orchestra will be invisible to the audience.

Felix Weingarten, conductor of the Royal Orchestra at Berlin, opened his season of ten symphony concerts at Kroll's Garden early last month.

If a man wanted to visit all the concerts which are to be given this season at Vienna it would keep him busy day and night for several months.

The Largo maestoso in the third act of Mascagni's new opera "Ratcliff" is considered still more pleasing and melodious than the favorite Intermezzo in Cavalleria.

The Lamoureux concerts, one of the greatest features of the musical season at Paris, have already begun. The orchestra under direction of Mons. Lamoureux is estimated one of the finest in the world.

Herr Arthur Nikisch in his first concert of the season produced as novelties Tchaikowski's E minor symphony and two new sonatas in F minor and E flat major for clarinet and piano, all works of great merit.

His Majesty, the Emperor of Germany, is writing the libretto of "Roland," an opera to be set to music by Signor Leoncavallo, the composer of "I Pagliacci." His Majesty, who knows Italian well, will write the poetry both in German and Italian.

Emanuel Moor, of Pest, Hungary, has written a symphony *In Memoriam* of Kossuth. The work will receive its first performance November 20th, under direction of the composer, and may be heard in New York at one of the philharmonic concerts, under the leadership of Anton Seidl, during the coming winter.

According to the Stockholm *Dagens Nyheter*, Eduard Grieg and his talented wife will perform at the first concert given on October 12th, in Christiania by the Musikföreningen. Afterward Eduard Grieg will spend a short time in Copenhagen, before he goes to Leipsic, where he intends to spend the winter months.

Miss Emma Calvé had a great triumph in Massenet's new opera *La Navarraise*, produced lately in Paris. This opera was for the first time

given at the Vienna Opera House the same night as in Paris, and singularly this French composer selected Vienna to conduct his opera. He must have had more confidence of success in the artists at the Vienna Opera House.

At the formal opening of the Manuscript Society's new club house it is proposed to present an exhibition of autograph and *fac simile* manuscripts. A committee of thirty has been appointed to collect manuscripts for this purpose. The exhibition will have somewhat the character of a loan collection, and will not be restricted to manuscripts which are the society's permanent property.

The letters of Dr. Hans von Bülow are to be issued early in November by Messrs. Breitkopf & Hartel. They will be contained in two volumes, and will cover the period from 1841 to 1855, the first letters being written at the age of eleven years. Besides music and literature, the composer deals with the politics of '48 and '49 when he was a law student at Leipzig. From his legal studies he flew to Richard Wagner in Zurich, where he made his debut by conducting the orchestra at the theater. The time at Weimar with Liszt occupies an appropriate portion of the volumes, and should be of especial interest. The edition contains a preface and annotations by Frau von Bülow, and it is to be hoped will soon be translated.

Miss Strong is another American girl who has won success as a singer. She has a remarkably fine voice. During her stay in Bayreuth she sang for the widow of the great composer, Richard Wagner.

"What have you chosen?" Madame Wagner asked.

"Whatever you choose to have me sing," was the astonishing reply.

A choice was made. Madame Wagner's accompanist seated himself at the piano and struck a few chords. Entirely without notes the young artist followed him, giving selection after selection as the delighted pianist ran from one theme to another. When she reached "Die Walküre" and rendered superbly Brunhilde's magnificent call, Madame Wagner interrupted. Taking her by both hands she kissed her, and engaged her at once to sing at the Bayreuth festival next summer. This fact must satisfy all skepticism as to the genuineness of Miss Strong's success. She is to sing Sieglinde to Jean de Reszke's Siegmund. It is an honor many an older star would covet. At a rehearsal at Covent Garden this fall, Henschel, the leader of the orchestra, stopped the performance to congratulate Miss Strong, and in this he was joined by every member of the orchestra.

Correspondence

Los Angeles.—Messrs. Carlyle Petersilia and Arthur Uvedale gave their first concert yesterday afternoon. The house was well filled. Mr. Petersilia is a pianiste of the highest order, especially as Beethoven interpreter. Mr. Uvedale should better go back where he comes from.

The last concert of the Piutti-Cornell series was given last night at Fitzgerald's Hall to a small audience.

The Krauss String Quartette gave its second concert Monday evening for a decidedly poor house, and shows again as I repeatedly said, that the city of the Angeles is way, way back in musical culture and taste. The programme as a whole was well given.

Handel's Messiah was attempted at the Simpson Tabernacle, and was a hackneyed affair. The rest of the old guard of the Treble Clef Club, with some of Pasadena's members of the "Oratorio Society," assisted by the "Woman's Orchestra," tried to murder that wonderful work—As to the soloist, as far as the ladies are concerned, we shall only say, they tried as well as they could!—but Mr. Werner and Mr. Huebner should actually be forbidden to appear in public.

Poor Mr. Perry is now proprietor of three places of amusement.—The Los Angeles Theatre, the Old Turner Hall and Hazard Pavilion, which he only bought last week. Now he can try and run the Pavilion himself, and let Mr. Wyatt in possession of the Los Angeles Theatre, and let Mr. Modini-Wood, (his son-in-law) have the Old Turner Hall, and see who can loose the most money per year.

I hope in my next I shall be able to give you some good news concerning our musical outlooks for next year.—Merry Christmas and many happy returns.—G.

HONGKONG, November 5, 1895.

Dear Mr. Zifferer:—I have read with interest your notice about Musical People at *Los Angeles, Cal.*—But there is one of best American Pianists, *Mr. Piuti*, who is in the same time the best Piano-forte Teacher I have ever known during my staying in America. *Mr. Piuti* knows all compositions of the great masters, and performs them admirably. *Beethoven, Weber, Mendelssohn, Chopin*, he plays by memory with great perfection; and I was quite astonished to find such a perfect artist in Los Angeles. This town should be very proud to pos-

sess such a great pianist, and such a distinguished teacher.

I wish that you put in your next number of the CALIFORNIA MUSICAL JOURNAL this letter, as a testimony to Mr. Piuti's ability, and I recommend him to all musical people of Los Angeles, which desire to be a true good musician.

Very truly yours,

Chevalier De Kontski,
Court Pianist to the Emperor of Germany.

Make Study Interesting.

Teachers should constantly endeavor to keep their pupils interested, and indeed to make the study of music increasingly interesting. There are so many ways of accomplishing this that it is difficult to give any code of rules which will be equally efficacious to all.]

Scholars differ in tastes and temperament; some are always interested in one phase of music study to the neglect of an equally important phase, while others must of necessity be incited to proper diligence by accessory influences. This is peculiar to young persons between thirteen and seventeen years of age.

One of the great discouragements to a young person is to be obliged to grope in the dark through misapprehension of the subject. This, of course, can be easily remedied by the teacher taking more than ordinary pains in explaining and demonstrating to that pupil, by example and otherwise, what produces the necessary results. It is important to be logical in our reasonings, for the young are thinkers of more or less capacity; and while they do not, as a rule, reason from cause to effect, they are disposed to try and calculate the cause by analyzing the effect. Their conclusions are liable to be erroneous, unless they are the recipients of careful tuition.

Then, again, there are so many ways of making music appear attractive. Sentiment is a strong force; the sense of future enjoyment as the reward of what they are now doing, will be a great incentive to some minds. But I think the fact that the tide of sentiment has turned musicward, and that no young person's education is considered complete without a certain theoretical and practical knowledge of music, would be a strong idea to impress on the minds of young pupils.

At any rate, the music teacher who expects to succeed on a large and popular scale, must start out with the idea that she has chosen her profession primarily to make finished musicians out of her scholars, and as a result receive a living compensation.

Parents are getting loath to pay out hard-earned cash for the mere sentiment connected with the study of music. They want to see the finished product, the ripened fruit, the rich persimmon of mastership. And they are willing to pay high for it, as is plainly evidenced by the large price per hour that some master teachers receive.—*Record*.

LA GRACE.

Pièce de genre.

Fingered by
D. F. Stillman.

C. Bohm, Op. 302, No 5.

PIANO.

Moderato.

p

ff

più mosso

mf

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato' and 'p'. The second system has a fermata over the first measure. The third system is marked 'ff'. The fourth system is marked 'più mosso' and 'mf'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

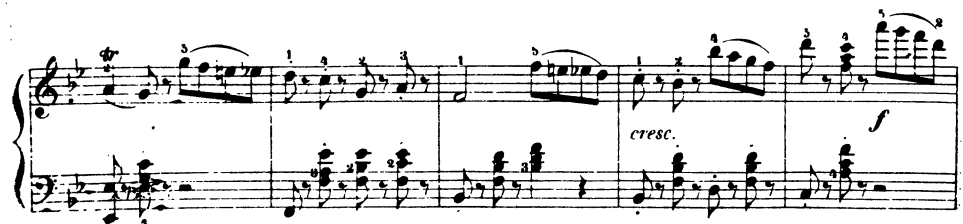
First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include *cresc.* and *f*. Fingering numbers are present throughout.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and triplets. The left hand has some sustained chords. Dynamic markings include *mf*. Fingering numbers are present throughout.

Third system of musical notation, measures 9-12. The right hand features a triplet in measure 10. The left hand has a triplet in measure 11. Dynamic markings include *cresc.*, *f*, and *p*. Fingering numbers are present throughout.

Fourth system of musical notation, measures 13-16. The right hand has a triplet in measure 14. The left hand has a triplet in measure 15. Dynamic markings include *mf* and *p*. Fingering numbers are present throughout.

Fifth system of musical notation, measures 17-20. The right hand has a triplet in measure 18. The left hand has a triplet in measure 19. The system concludes with the marking **Tempo I.** and a dynamic marking of *mf*. Fingering numbers are present throughout.





132
♩

First system of a piano score. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a harmonic accompaniment. A measure rest of 132 is indicated at the beginning.

Second system of the piano score, continuing the melodic and harmonic lines from the first system.

Third system of the piano score. It includes dynamic markings *ff* (fortissimo) and *p* (piano).

più meno mosso

Fourth system of the piano score. The tempo marking *più meno mosso* is present. The music features sustained chords in the bass and moving lines in the treble.

dim. *a tempo*

Fifth system of the piano score. It includes the markings *dim.* (diminuendo) and *a tempo*. The texture continues with harmonic support in the bass.

Sixth system of the piano score, concluding the page. It features a final *ff* (fortissimo) dynamic marking.

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SAN FRANCISCO, JANUARY 1, 1896.

For the second time it is our pleasure to extend wishes for a Happy New Year to our readers. May the same be prosperous for every one of them.

Music teachers from the country seeking any information in regard to their profession can confidentially address the Editor of this *Journal*.

We notice with pleasure in the Examiner H. J. Stewart's comment on our *Journal* which reads as follows:

A bright little monthly paper, "*The California Musical Journal*," has entered upon the second year of its existence with every prospect of continued success.

Artists and music teachers are requested to send us notices of concerts and other musical items. We also gladly publish compositions by local composers, providing they are of merit. All manuscripts sent to us will be returned if not used. Copyrights secured if desired.

Some complaint is made by local music teachers that the public school teachers are giving private music lessons to their school children and even go so far as to use the public school rooms for this purpose. And moreover that they show preference to such private pupils in the school-rooms

and try to prevent others who take their music lessons elsewhere from practicing or keeping their lesson appointment by detaining them longer after school or by giving them such an amount of home work as to make it impossible for them to find time for a proper amount of practice. If this complaint is based upon truth the school teachers are not only infringing upon the rights of others, but are breaking the rules laid down for them by the Board of Education and ought to be dealt with accordingly.

"**RUINED A PIANO.**—Otto Seligmuller was arrested late Saturday night on a warrant sworn to by J. R. Phillips. Mr. Seligmuller went to Mr. Phillips' home to look at the piano for the purpose of repairing it. Mrs. Phillips asked him to wait and see her husband and claims that while examining the piano, Seligmuller pulled some of the strings out, leaving the piano in such a condition that it would not play at all. Seligmuller says he did not injure the piano, but left it as he found it. He was put under \$100 bonds, which he gave and was released."

This notice we received from Colusa. We publish it to caution people in the country who have pianos to wait until a regular tuner comes around to tune them. Reliable tuners usually find it difficult to get enough work in a town to warrant the outlay of their expenses. This because some unscrupulous tramp tuner with cards and letters of recommendation from some city house has been in town just before them and tuned, or tried to tune, every piano in sight for whatever price he could get, generally leaving the pianos in a worse condition than before. To prevent such impositions we published a list of reliable tuners as far as we could ascertain. We particularly request every good tuner to send in his name, address and dates when he will be at a certain town. Thus apprised the public may expect him and at the same time feel confident in his ability. Thus we can serve the interests of both the tuners and the public.

CONCERTS

Andrew Bogart gave a series of song recitals at the Maple room in the Palace Hotel last month, at which he was assisted by Miss Sophia Newman, Miss Esther Needham, Mrs. Hurt-Mark and Miss Bergland, Dr. Graham and others. Each of these three recitals were well attended by an appreciative audience.

S. Homer Henley, assisted by Miss Maud Chappelle, the Hawthorne Quartet and Dr. Regensburger gave a song recital at the Mercantile Library Hall. Mr. Henley is certainly one of our best baritone singers, though his voice needs still more cultivation.

The friends of the Musical Advancement Society assembled in large numbers December 24th, at the Y. M. C. A. auditorium to attend the concert for the benefit of the Free Scholarship fund. The object of the society is a good one, being to give free lessons in sight reading and sight singing to children and adults.

Elijah was sung under the baton of Mr. James Hamilton Howe at Metropolitan Hall last month in very creditable style, with a good chorus orchestra and organ. The soloists were not foreign importations, but some of them surprised their auditors by the excellence of their work and the general impression was conducive to the hope that Mr. Howe will keep on in his laudable undertaking and do it some more, which Mr. H. promises to do.

The Loring Club gave an interesting concert December 5th, at the Odd Fellows' Hall under the leadership D. P. Hughes.

Willis E Bacheller's song recitals given at the Y. M. C. A. auditorium last month rank among the best of the season. Special mention is due his artistic rendering of a series of Griegs songs.

Mr. H. B. Pasmore held an interesting lecture on Voice Culture at the Y. M. C. A. auditorium under the auspices of the Hawthorne Society December 4th. In illustrating his lecture he brought forth a number of his pupils who gave evidence of a careful and skillful training.

Mr. McKenzie's Musical Society held an invitation Soiree Musicale at the Union Square Hall

December 18th. The hall was crowded, and the performance highly appreciated, besides the chorus singing, a violin duet by Misses Marie Conlin and Annie Benson deserves special mention.

The pupils recital of Mrs. Anna von Meyerinck, December 5th, was well attended and an extremely enjoyable affair.

Berkeley.—The concert at the State Institution for the Deaf, Dumb and Blind, December 15th, drew an enormous crowd. The chief performers were blind and performed with wonderful accuracy the most difficult music on the piano or organ. The singing of Miss Gussie Mast, who has a remarkably fine and sympathetic voice, was highly appreciated. Director Fleissner deserves praise for his successful teaching, which must require a great deal of patient labor. The programme was as follows.

Chorus, "Worship and praise Be to God on High"—Rinck; Piano Solo, "Sonata Pathetique"—Beethoven, Grave. Allegro molto e con brio, Miss Gussie Mast; Song, "Home So Blest"—Abt, Miss Mary Eastman; Organ solo, "Toccata in G"—Dubois, Miss Lily Smith; Song, "Nearer My God to Thee"—Holden, Miss Gussie Mast; Piano solo, "The Two Angels"—Blumenthal, Master Thomas Morrison; Organ solo, "Sonata in F"—Mendelssohn; (a) Adagio; (b) Andante Recitative; (c) Allegro assai Vivace, Miss Gussie Mast; Violin solo, "Legende"—Bohm, Miss Bessie Fuhrer; Piano solo, "Nocturne," op. 23—Meyer-Helmund, Miss Lily Smith; Song, "The Holy City" (by request)—Adams, with piano and organ accompaniment, Misses Mast and Smith and Mr. Fleissner; Organ solo, "Grand Postlude"—Tours, Master Thomas Morrison Chorus, "Ave Maria"—Mendelssohn.

WONDERS.

What would become of "The Music Teachers' Association of California," if anything should happen to Roeckel & Co—How it survived the loss of Brother Wysham.

Whether Gaul the author of "The Holy City" would have had the gall to attempt that pretty cantata with a men's choir!—Whether he would have liked it any better than anyone else who enjoyed (!) its recall from church "rendition."

A Burlington girl is learning to play the cornet, and her admirers speak of her as "the fairest flower that blows."

Oakland Notes.

Rev. Charles W. Wendte has given a series of musically illustrated lectures on the Sunday evenings of the past month which were very interesting and instructive. His is an example to be followed indeed.

One of the finest of these lectures was the one devoted to Handel and his compositions.

The musical parts of the lectures were very able, superintended by the choir-master, D. P. Hughes, who has succeeded in securing the very best of solo work for these occasions. Prof. Katzenbach officiates at the organ.

Miss Dorothy Goodsell has brought out a pleasing vocal composition.

At the recent Alameda Co. Exposition, Alex. T. Stewart and his Sunday School Orchestra, assisted by Ugo Talbo, tenor, furnished an excellent programme on the evening of December 21, 1895.

Alfred Wilkie, in his role of concert manager, has given some very successful entertainments in the past month. On December 3d, the fourth concert of the Y. M. C. A. Star Course was under his supervision and proved to be the most pleasing and largest attended concert of the series. A little later in the month, he arranged an evening with Shakespeare, Tennyson, Dickens and Du Maurier for the good folks of Alameda. This proved a very successful venture from an artistic as well as a financial point of view. Many have been the compliments from across the estuary for the splendid treat afforded them. Mr. Wilkie seems to have a true sense of the artistic fitness of things, especially where musical illustrations are concerned. During the progress of the Alameda County Industrial Exposition, he furnished a programme for one evening which pleased greatly.

The Oakland Oratorio Society gave its third concert—Handel's *Messiah*—on Tuesday evening, December 17, 1895, before a very good house, the audience not being so large as on the two former occasions.

Some of the work at this third concert was better and some was worse than that at the others, making a very uneven production, but such is the case with all progression, is it not? The society is young yet and should, on the whole, be encouraged for its leader is gaining in power of command and the members are becoming more obedient.

The chorus, "For unto us a child is born," would have been perfect in rendition had not a slight discrepancy in the time near the close occurred; in this number were found the best attacks.

The famous Hallelujah Chorus is seldom rendered bright enough—the tonal work being far too heavy.

As to the soloists, the soprano, Madame Semenario, was given an ovation at the close of her first aria—"Rejoice greatly." Though this was executed exquisitely and her voice was as sweet as a bird's, yet Madame Semenario is not the ideal oratorio singer, for, as in this case, it was "Rejoice," on too small a scale—"Rejoice," in too frivolous a manner; "Rejoice," as a butterfly of fashion might rejoice.

Ugo Talbo, the tenor, has been heard here in concert several times during the past month, but never to such excellent advantage as in the *Messiah*. This prince of singers, however, has his failings. The parts of both basso and contralto seemed to be ungrateful parts, for the one did not best suit Walter Campbell's fine bass voice and the other was far too low for Mrs. Lena Carroll Nicholson, who is a mezzo-contralto. The air, "He was despised," was her best number, but her work was the most uniform of all.

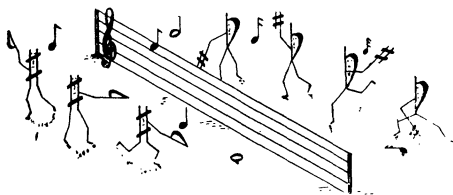
The finest organ and piano work as yet was accomplished by Wm. B. King and Miss Blanche Partington at this concert.

The Christmas services at the First Presbyterian Church on Sunday, December 22, were assuredly the finest ever produced in this city. One of the features of the evening service was the singing of a new Christmas anthem, consisting of baritone solo and chorus, with words by Thos. Rickard and music by H. J. Stewart. The composition is strong from a dramatic stand point and truly unique.

Mr. Benj. Clark, the musical director of this excellent choir, is to be congratulated upon the fine success of his efforts to make this last Christmas a memorable one in our music circles.

Stage encores are becoming quite a nuisance in America, especially in Operas where not only the principal singers but the whole chorus have to repeat parts over and over again until the brilliant effect of a first impression is lost. It is fatiguing to the singers as well as to the majority of the audience. Would anybody entering a store to buy a yard of goods, for a moment expect to get two yards for the same amount from the storekeeper for admiring the goods.

Encores on the Concert Stage are admissible although sometimes tiresome. They serve as an approval of the performance and an encouragement to the performer but on the Operatic Stage this often spoils the effect of the performance.



Dr. Geo. F. Root.*

[C. A. Daniell in *The Presto*, of Chicago.]

The song of birds, the silver flow
Of rippling rills; the summer breeze
That sighs through woodlands, soft and low,
Like loving whispers of the trees—
These were the songs he loved to hear,
And then repeat them o'er again
That all who heard them, far and near,
Might know and sing the sweet refrain.

Love was the spirit of his song
And Peace his favored theme,
And music but the pinions strong
On which to float and dream.

The shock of war, the dread alarms
Of strife and fearful shriek of death—
The stricken nation's call to arms—
Red battle's flaming breath!
And then his watchful muse again
Awoke his soul to sing
The Battle Cry, whose stirring strains
Made vales and mountains ring.

Love was the spirit of his song,
Though days be good or ill,
In storm or calm, for right 'gainst wrong,
And Peace his burden still.

*The eminent composer of popular War Songs, who died at Bailey's Island, near Portland, Maine, August 6th.

Do You Help?

What do you do toward elevating taste and spreading musical information in your community? Do you do anything for the public good, or do you use the art merely for your own support and gratification? Can you lecture on music, do so by all means. If you are a good pianist or singer, give occasionally a free concert, or if you can master an organ, open the portals of your church and let the sweet and majestic tones of the organ please the poor, giving them pleasure, who, during the week, live without music. Is there any poor child that

is talented, but that has not the means to take lessons, give her instructions. If there is an old music teacher in your town, who is unable to work any longer, and who needs aid, combine with your fellow musicians and give a concert for his benefit. There is good for you to do, though you have no money to give away. Can you wield the pen, then write a good article on music for your local paper. No matter how humble your sphere may be, you can do good in the work of fostering the arts and improving public taste—*Musical World*.

Children's song in school should first be taught by ear, then, as they advance, they may take up reading and phrasing.

Decline of Religious Music

Professor Kelleher, speaking of the cheap and ephemeral religious music which has had a certain popularity in this western country, said, "Religious music to be of the highest type must give genuine expression to the loftiest and profoundest religious feeling. But this surely cannot be said of either the words or tunes of the Gospel Hymns of Moody and Sankey, or of many of the current hymn tunes and Sunday school music.

"Compare the noble, elevated, sublime strains of Handel's 'Messiah' or the chorals in Bach's Passion music with the alleged sacred music to be heard any Sunday in many of our churches. There certainly can be but one intelligent opinion as to which sides holds the overwhelming preponderance of solemnity, dignity and nobility of character; and surely these are no unimportant factors in religious feeling, religious worship and religious music."

Mr. Kelleher says the Gospel hymns and tunes point not in the direction of a noble and refined conception of the great masters. The tendency of the Episcopal Church and of all the Protestant Churches is and has always been toward the music of the great masters, even as the Liturgy of the Episcopal Church is in words towards the refinement and dignity of the great Bible.

"That was a beautiful composition," she said dreamily.

"Y-yes," replied the young man who doesn't know much about music; "it was pretty fine."

"I wonder what key it is in?"

"It's down on the program as a nocturne, isn't it?"

"Yes."

"Well, then, I should think it would require a night key."

And all that disturbed the air was the feeble echo of his own "Ha, ha!"



Baldwin.

The manager of Rice's Surprise Party in 1492, which ran here for three weeks, has no reason to say San Francisco is a poor show town.

Herrmann, the magician, did not quite fill his pockets with California dollars, so he tries it once more; this time at the Baldwin.

January 6th, the favorite actress, Marie Wainwright, will again appear before the San Francisco audience.

California.

The Widow Jones drew well for several weeks.

January 6th, Louis James begins a season of classic drama.

Grover's Alcazar.

The Alcazar has drawn full houses during the holidays, not only by the merit of the performance of Black Crook, but by the liberal Christmas presents they gave gratuitously to their patrons.

The next attraction will be Our Boarding House.

Columbia.

Fanny Rice, the clever actress, filled the house every night during her engagement.

January 6th, the Frawley Company will open with The Lost Paradise.

Tivoli.

"Ixion" was a great attraction during the holidays. It pleased both young and old. "The Gentle Savage," a new burlesque by Mr. Wheeler, will follow.

The vocal teacher, Joseph Greven, announces a concert and opera potpourri for Wednesday evening, January 8th, at the Odd Fellow's Hall, on Seventh and Market streets.

May Music Festival.

EDITOR OF CALIFORNIA MUSICAL JOURNAL,
Dear Sir:—Sometime during next May it is proposed to hold a Festival of Music in which several choral societies throughout the state will take part.

The leader in this movement is Mr. James Hamilton Howe, director of the San Francisco and

Oakland Oratorio Societies. Correspondence is being carried on with various musical directors of the State whose choral societies are quietly rehearsing their private concert programme preliminary to taking up the Festival Music. These societies will give local concerts to provide funds for defraying the necessary expenses of the members incident upon attendance at the festival.

Correspondence is being opened with prominent eastern bureaus relative to soloists. Max Heinrich the great baritone may be engaged. It is proposed to give three Concerts and two Matinees.

Officers will soon be elected and preliminary work begun in January and February.

Choral Societies desiring to join should apply to James Hamilton Howe, 308 Post St., San Francisco, Cal.

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We want you to advertise the popular HACKLEY Piano by owning one and showing it to your friends, and will make you special inducements during December. Do not fail to call and see them, whether you arrange for one or not. Upright Pianos from \$100 up. Open evenings.

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CUT THIS OUT.

Napa.

MELODY AND DISCORD.

It is not a new thing for the people of Napa to witness strife among the local musicians, in fact, they have become so accustomed to scenes of contention in their little world of music that it is harmony, not discord, that arouses their interest. Various causes have been assigned for these many misunderstandings, always as many causes to each as there are sides to the trouble, but the unmusical people have tried generally to explain the difficulties either concretely by allowing that So-and-So was jealous of So-and-So, or that one was trying to "boss" the other, or abstractly by asserting that it is the nature of musicians to commit discord.

The latest musical war cloud which has hovered over us, however, is interesting because it is unique in its origin, a strife between a composer and a patron of genius, both musicians of more or less ability. It all occurred in this way. Our readers will remember that several weeks ago the JOURNAL announced that Prof. Frederic Purdy had composed a song which he called "A Cluster of Roses," and which would shortly appear with beautiful lithographed binding.

Now it was not this song, but another one, which Mr. Purdy did not compose, which has caused all of the trouble.

Mr. Wyckoff, the furniture man, agreed to be Mr. Purdy's financial backer to a modest extent in putting the song before the public, but James Mason, the baker, a pupil of Mr. Purdy, was much taken with the song and offered to put up the money to print it in a much more elaborate form than Mr. Wyckoff had contemplated, so Mr. Mason bought Mr. Wyckoff's rights in the production and had the song printed, and bound with a cover bearing a beautifully lithographed cluster of roses.

Things went swimmingly until somebody showed Mr. Mason a song entitled "The Scent of the Lilies," which bore a striking "family resemblance," in sentiment, metre, movement, time and melody to "A Cluster of Roses."

Mr. Mason came to the conclusion that he had been imposed upon by his music teacher and that the latter was a plagiarist and not a composer. He consulted an attorney to ascertain what, if any, damages, he might recover if he went to law and won his case.

Mr. Purdy also consulted a lawyer and protested that he was entirely innocent of any intentional plagiarism, that the "Cluster of Roses" was an inspiration to him, and that when he composed it the "Scent of the Lilies" was as far from his thoughts as Greenland's icy mountains. His song

might be reminiscent, as much music is, but it was not copied.

Then he sang the two songs for his attorney's benefit, but the latter protested that he did not know the difference between andante and spaghetti and advised the Professor to buy out Mr. Mason's interest in the song.

And thus the cloud was wafted away.—JOURNAL.

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Robert Lloyd	26 O'Farrell St
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H. B. Pasmore	1424 Washington St
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Mrs. Richard Wylie (Napa)	Sherman & Clay

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Emil Barth	1340 Pine St
Otto Bendix	1408 Van Ness Ave
H. M. Bosworth	26 O'Farrell St
Mrs. S. A. Carmichel Carr	1712 Sacramento St
Mme. Waldow Cohen	1215 Clay St
C. L. Fleishman	716 Bush St
Miss Ernestine Goldman	2007 Pine St
Roderick Herold	1716 Bush St
James Hamilton Howe (Piano, Composition, Conducting)	308 Post St
J. T. Kavanagh	1011 Scott St
Charles J. Kress	420 Golden Gate Ave
F. Katzenbach	1008 Tenth St, Oakland
Alois F. Lejeal	1914 Clay St
Louis Lissner	1241 Franklin St
R. A. Lucchesi	1616 California St
Miss Lockhard	Bella Vista Hotel
Mrs. M. Mann	710 Van Ness Ave
Leslie Martin	1502 Pine St
Hugo Mansfeldt	706 Larkin St
S. Martinez	Russ House
Mrs. P. O. Peterson	244 Shotwell St
H. W. Patrick	Donohoe Bldg
Miss Laura Pugh (Napa)	308 Post St
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Louis Schmidt, Sr.	914 Sutter St
Mr. and Mrs. H. J. Stewart	1126 Hyde St
Abe Sundland	523 Octavia St
G. Sauvlet	604 Oak St
Emil Steinegger	424 Haight St
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Robert Tolmie	1007 Sutter St
Mr. and Mrs. Ursumando	1638 Post St
James Vincent	1319A Clay St
G. Wedel (Guitar & Singing)	1605 Devisadero St
E. Werner	1529 Golden Gate Ave
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B. Mollenhauer	Alameda
G. Minetti	727 O'Farrell St
Robt. Uhlig	420 Eddy St

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L. B. Douglass Rm 97-98 Murphy Bldg	1236 Market St
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Chas. F. Graeber	634 Post St
Prof. D. Mausfield	706 Larkin St
Prof. F. D. Piccirillo	525 Post St

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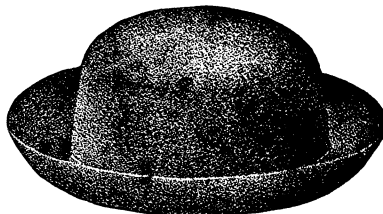
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